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Belvoir Castle.



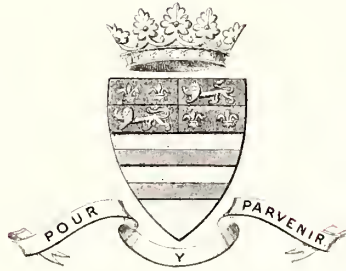
Portraits & Pictures

1891.





Belvoir Castle



The Guard Room.

NO.

- 1 KING JAMES I. Son of Mary Queen of Scots and Henry Lord Darnley. Born June 19, 1566. Crowned at Westminster July 25, 1603. Stopped at Belvoir Castle on his way to London, and was received by Roger Manners, 5th Earl, April 22, 1603. Died 1625. Full-length, life-size.
- 2 KING CHARLES I. Son of James I. and Anne of Denmark, daughter of Frederick II. Born Nov. 19, 1600; succeeded his father March 27, 1625. Married Princess Henrietta Maria of France. Was entertained at Belvoir Castle in 1634 by George Manners, 7th Earl of Rutland. Beheaded Jan. 30, 1649. Full-length life-size.
- 3 QUEEN MARY II. Daughter of King James II. and Anne Hyde daughter of Lord Chancellor Clarendon. Married to William Henry Prince of Orange her cousin, and after the Revolution of 1688, proclaimed in 1689 with her husband, King and Queen of England as WILLIAM and MARY. She died 1694. Full-length, life-size.

* * These portraits of King James I., King Charles I. and Queen Mary II., were rescued with others from the fire in 1816 but little injured, though without the frames. They were relined, repaired and framed, by direction of John 7th Duke of Rutland, and placed here in 1890.

The Grand Staircase.

- 4 QUEEN ANNE. Daughter of James II. Born 1665. Reigned 1702-1714. Created the Marquisate of Granby and Dukedom of Rutland in 1703. Full-length, life-size.
- 5 PRINCE GEORGE OF DENMARK. Husband of Queen Anne. Died 1708. Full-length, life-size.
- 6 THE PRINCE OF LIPPE BUCKBOURG. 1759. Standing three-quarter length.
- 7 PRINCE FERDINAND OF BRUNSWICK. 1759. Standing three-quarter length.
- 8 THE HEREDITARY PRINCE OF BRUNSWICK. 1759. Standing three-quarter length.

Companions in
arms of the Mar-
quis of Granby.

The Staircase Corridor.

NO.

- 9 THE DUKE OF BUCKINGHAM. GEORGE VILLIERS, 1ST DUKE. By Daniel Mytens. Life-size. Standing whole length. Wearing the garter as K.G. He married Catherine Manners, daughter of Francis, 6th Earl of Rutland. He was assassinated by Felton in 1628. Buried in Westminster Abbey.

* * This portrait was rescued from the fire in 1816, and was repaired and framed by direction of John, 7th Duke of Rutland, and placed here in 1890.

(Eight Full-length, life-size portraits by J. van der Eyden, an assistant to Sir P. Lely, who settled in Northamptonshire and was employed by the Earls of Rutland. He died 1695.)

- 10 THOMAS MANNERS, 1st EARL OF RUTLAND, 1526, son of George Lord Ros. Created Knight of the Garter by Henry VIII., April 23, 1526, and Earl of Rutland, June 18, 1526, a title never before conferred on any but of the Blood Royal. He commenced to rebuild Belvoir Castle after its ruin by Lord Hastings. He removed the ancient monuments of the Albini and Ros families from the Priory at Belvoir to Bottesford Church, and some from Croxton Abbey. Died Sept. 20, 1543.
- 11 HENRY MANNERS, 2nd EARL, 1543, eldest son of 1st Earl, distinguished for Military Services; Knight of the Garter by Queen Elizabeth, 1559; President of H.M.'s Council in the North; Completed the rebuilding of Belvoir Castle; transferred the family monuments from suppressed convents to Bottesford Church. Died Sept. 17, 1563.
- 12 EDWARD MANNERS, 3rd EARL, 1563, when only 20 years of age, and ward of Queen Elizabeth. Was Colonel of foot under Earl of Sussex in the force against the Northern revolt. K.G. 1585. Camden records he was "a profound lawyer and a man accomplished with all polite learning." Died April 14, 1587, aged 38.
- 13 JOHN MANNERS, 4th EARL, 1587, brother of preceding Earl. Served in the Irish wars, Lord Lieutenant of Notts. Died Feb. 24, 1588.
- 14 ROGER MANNERS, 5th EARL in 1587-8, brother of preceding Earl, and when only 11 years old; was M.A. of Cambridge, 1598. "An eminent traveller, and a good soldier."—(Wood, *Fasti Oxon.*) The friend of the Earl of Essex, and Earl of Southampton, and implicated in the attempt of Essex, Feb. 1601; consequently imprisoned in the Tower by Queen Elizabeth, and eventually released on paying a fine of £10,000. Received King James I. on his way to London, April 22 1603, at Belvoir, when Ben Jonson's Masque, "The Metamorphosed Gipsies," was performed. K.B. at the Coronation of King James. Ambassador Extraordinary to invest the King of Denmark with the Order of the Garter. Married the only daughter of the famous Sir Philip Sidney. Died June 26, 1612, aged 36, his countess surviving only a little over two months, leaving no children.
- 15 FRANCIS MANNERS, 6th EARL in 1612 when 18 years old, brother of preceding Earl; K.B. 1603-4, K.G. 1616. Admiral of the Fleet to escort Charles Prince of Wales from Spain. In 1625 one of the supporters to King Charles at the funeral of James I. His daughter Catherine was the wife of George Villiers, Duke of Buckingham. (See No. 33, Regent's Gallery.)
- 16 GEORGE MANNERS, 7th EARL, 1632, brother of preceding Earl. Fought under the Earl of Essex in Ireland and was knighted by him, 1599. Entertained King Charles I. at Belvoir, 1634. Died March 29, 1641, without issue. (See No. 56, Library.)

no.

- 17 JOHN MANNERS, 8th EARL, 1641, cousin of preceding Earl, and grandson of John Manners of Haddon, thus uniting the two lines of the Manners family. Died at Haddon Hall, 1679. The present Duke of Rutland (A.D. 1890) is directly descended from John Manners of Haddon, and Dorothy Vernon. The title of the eldest son of the present Marquis of Granby is Lord Manners of Haddon (1890). The 8th Earl was one of the twenty-two peers who in 1642-3 declined to attend the King (Charles I.), and Belvoir Castle was then taken by the Royalists. King Charles slept there, 1645. It was afterwards taken and destroyed by the Parliamentary army by order of Council of State, 1649. The Earl then resided at Haddon. He rebuilt the Castle at Belvoir. A fine miniature of him by S. Cooper is in Case 9, Elizabeth Saloon.
- 18 JOHN MANNERS, MARQUIS OF GRANBY, who became 2nd Duke of Rutland. He died in 1721.
- 19 PATRICIUS, VISCOUNT CHAWORTH. Half-length, by Sir Peter Lely.
- 20 LADY CHAWORTH. Sister of 1st Duke. Half-length, by Sir Peter Lely.
- 21 THE MARQUIS OF GRANBY. (See No. 67, Dining-Room.)
- 22 A GENERAL OFFICER AND K.G. Supposed to be the Duke of Cumberland, under whom Lord Granby served.

The Regent's Gallery.

- 23 LORD ROBERT MANNERS SUTTON, M.P., son of the 2nd Duke. Master of the King's hounds, 1754, and Colonel of the Royal Foresters. Standing three-quarter length. By THOMAS GAINSBOROUGH, R.A. In a black dress slashed with white, holding a broad hat and feather, landscape seen at the side.
- 24 THE 5th DUKE. Full-length, life-size, in uniform of the Leicester Yeomanry; in a landscape; head bare; holding his busby. By John Hoppner, R.A. (See No. 54, Library.)
- 25 DUCHESS OF BEAUFORT. By Sir Joshua Reynolds, P.R.A. In a pale blue dress edged with ermine. Half length, life-size.
- 26 DUKE OF BEAUFORT, Brother of Mary Isabella, Duchess of Rutland. By Sir Joshua Reynolds.
- 27 DUCHESS OF SOMERSET, wife of Charles, 6th Duke of Somerset. Seated; to knees; life-size. By W. Hogarth. (See also a pastel by Hamilton in New Library, and miniature in Elizabeth Saloon.)
- 28 MARCHIONESS OF GRANBY, wife of the famous Marquis, daughter of Charles, 6th Duke of Somerset. By Hogarth.
- 29 DUKE OF RUTLAND. 1ST DUKE. Small. Standing; to knees; head uncovered; wearing breast-plate and holding baton. Died 1711. By Sir Godfrey Kneller.
- 30 DUCHESS OF RUTLAND. 1ST DUCHESS. Small. Holding flowers. (See also No. 69.) By Sir Godfrey Kneller.
- 31 DUKE OF RUTLAND. 4TH DUKE. Life size to waist. (See No. 53, Library.)
- 32 MARSHAL BROGLIO. In court dress. Half-length; life-size.
- 33 DUCHESS OF BUCKINGHAM. Life-size to waist; full face. In mourning, with falling lace collar, wearing at her bosom a miniature of her husband the Duke. She was Catherine Manners, only daughter and heiress of Francis, 6th Earl of Rutland, married to George Villiers, 1st Duke of Buckingham, and mother of George, 2nd Duke. The Duke was assassinated by Felton in 1628. She afterwards married Lord Antrim. By VANDYCK.

no.

- 34 DUCHESS OF RUTLAND; Mary Isabella, wife of the 4th Duke, 1779, called "the beautiful Duchess." Daughter of Charles Noel Somerset, 4th Duke of Beaufort. (*See* No. 59.) Full-length, life-size. Standing. In a white dress edged with ermine, white turban and feather; in a landscape. By Sir Joshua Reynolds. Engraved by Valentine Green.
- 35 THE MARQUIS OF GRANBY. Small.
- 36 THE 4TH DUCHESS OF RUTLAND when a child. Bust-size. By Robert Smirke, R.A.
- 37 DUCHESS OF RUTLAND, wife of 1st Duke. By Sir G. Kneller. Small three-quarter length, standing. In a landscape. On copper.
- 38 COUNTESS OF NORTHUMBERLAND. Bust-size, small. On panel.
- 39 A LADY. A daughter of 1st Duke of Rutland. Small bust-size. On panel.
- 40 COUNTESS OF RUTLAND, Isabella, wife of 3rd Earl. Daughter of Sir Thomas Holcroft. Standing. Full-length, life-size. In a red dress with lace collar and cuffs. By F. Zuccherro, who painted in England 1574. Died at Ancona 1609. Called also Zuccaro, and was brother of Taddeo Zuccaro.
- 41 KING GEORGE IV. When Prince Regent was entertained at Belvoir by the Duke from Jan. 2nd, 1814 to Jan. 7, inclusive. (Small.)
- 42 LORD ROOS. Became 2nd Duke of Rutland. Small. Seated, in fancy dress as a boy, with a dog, in a landscape.
- 43 LADY GOWER. Daughter of 1st Duke of Rutland. Small. With a dog, in a landscape.
- 44 LORD GEORGE MANNERS. Son of 5th Duke. As Colonel of The Royal Horse-Guards Blue. By Sir F. Grant, P.R.A. Life-size, standing three-quarter length. Married Lady Adeliza Fitzalan Howard, daughter of the 13th Duke of Norfolk. Died 1874.
- 45 DUCHESS OF RUTLAND, wife of the 5th Duke. Full-length, life-size, holding a straw hat with feathers. Standing in the garden which she laid out. By John Hoppner, R.A.
- 46 LORD THOMAS MANNERS. Son of 1st Duke, in a blue laced dress and cocked hat, with a dog and gun. Life-size. Landscape at the side.
- 47 LADY FRANCES VILLIERS. Granddaughter of 6th Earl of Rutland, and niece of George, 1st Duke of Buckingham. Small. Bust-size, on panel.
- 48 A LADY, with fair hair, in blue dress with pearl necklace. A daughter of 1st Duke. Small.
- 49 DUCHESS OF RUTLAND, wife of the 1st Duke. By Kneller. Seated. Life-size to knees.
- 50 A LADY. Supposed to be Mary Queen of Scots.
- 51 DUCHESS OF BEAUFORT. Baroness Bottetourt. Wife of Charles Noel, 4th Duke of Beaufort. Mother of the 4th Duchess of Rutland. Bust, life-size.
- 52 LADY TYRCONNEL, wife of George, Earl of Tyrconnel. She was Frances, eldest daughter of Marquis of Granby. Married July 9th, 1772. Divorced by Act of Parliament in 1777. Afterwards (1777) married to Hon. Philip Leslie, son of Lord Newark. In rich white satin with plumed head-dress, her hand to her cheek, looking out of the picture to her right. Life-size. Seated, to knees, in a landscape. With red curtain at side. By Sir Joshua Reynolds.

The Library.

- NO.
- 53 CHARLES, 4TH DUKE OF RUTLAND. In red coat edged with sable and white cravat. Bust-size, in an oval. By Sir Joshua Reynolds. (See Nos. 58 & 73.)
- 54 JOHN HENRY, 5TH DUKE, son of preceding. Seated, whole length, in his library. By Sir Francis Grant, P.R.A. Rebuilt Belvoir Castle 1801-1816, and completed the building after the fire on Oct. 26, 1816. Entertained Queen Victoria and the Prince Consort at Belvoir, 1843. Died 1857. Called 'The Good Duke.' This portrait was presented by his tenantry.
- 55 CHARLES CECIL JOHN, 6TH DUKE, 1857, son of preceding. Standing, bust-size, in black dress. By Sir F. Grant, P.R.A. Entertained the Prince and Princess of Wales at Belvoir Castle, 1863. and at luncheon at Haddon Hall in 1872. Excellent artist and amateur of the Fine Arts. Never married. Died 1888.

The New Library.

- 56 GEORGE, 7TH EARL OF RUTLAND. Full-length, life-size, in black dress, with broad lace collar and cuffs. Standing, bare-headed. By Vandyck (See No. 16).
- 57 PROCESSION OF THE ORDER OF THE GARTER. By Vandyck. A sketch in brown touched with white. Designed for the walls of the Banqueting House, Whitehall. Size, 11 x 5 1/4.
- 58 CHARLES, 4TH DUKE OF RUTLAND. Life-size, standing, to knees, in a landscape. By Rev. W. M. Peters, A.R.A. This Artist was Rector of Knipton, and was elected associate of the Royal Academy about 1770.
- 59 DUCHESS OF RUTLAND, MARY ISABELLA, wife of 4th Duke. By Rev. W. M. Peters, A.R.A. Life-size, standing, in a landscape. In a white dress; holding a garland of flowers. On oak panel.
- 60 FRANCES, Countess of Rutland, wife of 8th Earl, daughter of Lord Montague of Boughton. Standing, full length, life-size.
- 61 FRANCES, Countess of Exeter, wife of John Cecil, Earl of Exeter, daughter of the 8th Earl of Rutland. Standing, full length, life-size.
- * * These two portraits were saved from the fire in 1816, and were relined, repaired and framed by direction of John, 7th Duke of Rutland in 1890, and placed here.
- 62 LORD MANSFIELD. Seated, in Peer's robes, in his library. Smaller than life. By R. Marten.
- 63 THE DEATH OF LORD ROBERT MANNERS. By T. Stothard, R.A. 20 x 28. Youngest son of the famous Marquis of Granby and his wife, who was Lady Frances Seymour, daughter of Charles, Duke of Somerset. He was born Feb. 5, 1758, and was educated at Eton School; Captain of *The Resolution* under Admiral Rodney, and commanded H.M. ship in nine actions before the last memorable one off Dominica, April 12, 1782, when in breaking the French line of battle, fighting two ships, he was severely wounded in both legs and had one arm broken. He suffered amputation, but died of locked jaw on the 23rd April and was buried at sea. A monument to him is in Westminster Abbey, decreed by Parliament to him, with Captain Blair, of H.M.S. *Anson*, and Captain Bayne, of H.M.S. *Alfred*. Sculptured by Nollekens. Some fine lines were written by Crabbe on the death of Lord Robert Manners.

"Honours for thee thy country shall prepare,
Thee in their hearts, the good, the brave, shall bear;
To deeds like thine shall noblest chiefs aspire,
The muse shall mourn thee, and the world admire.
In future times, when smit with glory's charms
The untry'd youth first quits a father's arms;
'Oh be like him'—the weeping sire shall say,
'Like Manners walk, who walk'd in honour's way.'"

The Village, by the Rev. GEORGE CRABBE, LL.B., 1807.—Book I., p. 27

NO.

- 64 THE NATIVITY. By Bassano (Jacopo da Ponte, painted 1530—1592. Venetian School). Canvas, on wood. 24×18.
- 65 VIEW OF LONDON FROM THE THAMES WHEN FROZEN OVER. By W. Marlow. Signed and dated 1776. *Pr. by 4th Duke*
- 66 LANDSCAPE WITH FIGURES. By Gaspar Poussin. (Painted 1630—1675, French School.) 54×78.
- 67 CHARLES I. ON HORSEBACK IN A LANDSCAPE. By Henry Stone, called "Old Stone." 52×41.
- 68 LANDSCAPE WITH STATUES AND FIGURES. By James Rousseau. (Painted 1650—1693) 50×40.
- 69 LANDSCAPE WITH FIGURES. By J. Rousseau. Companion picture to 68.
- 1952 70 THE DOG "TURK." By G. Stubbs, A.R.A. See also the picture by Sir Joshua Reynolds in the Picture Gallery. *Cont- 4th Duke £40*
- 71 RIVER VIEW WITH CASTLE AND BRIDGE. 52×41.

The Grand Dining Room.

- 73 CHARLES MANNERS, 4TH DUKE OF RUTLAND. In his robes as Lord-Lieutenant of Ireland, holding Wand of Office. Died 1787, when Lord-Lieutenant of Ireland, at Dublin, aged 34. Full-length; life-size. By Sir Joshua Reynolds. Following the example of his grandfather, the 3rd Duke, who was a great patron of the fine arts, he added many fine pictures to the collection, guided by the advice of his friend Sir Joshua Reynolds, one of the most important of which was the magnificent portrait of Henry VIII. by Holbein, purchased by him in 1787. His fine taste and his influence in promoting the fine arts are mentioned by Nichols in *The History of Leicestershire*: "To his fostering hand the arts are indebted for their flourishing state in this country. By an early and warm attachment to men whose works have formed that style of painting which has created an English school, he did equal honour to himself, to his country, and to the age in which he lived." (See Notes, p. 10, and Nos. 58 and 53).
- 74 THE MARQUIS OF GRANBY. Leaning on a mortar; landscape and battle-scene in background. Full length; life-size. By Sir Joshua Reynolds. Commanded the British troops in Germany, 1760; made Master-General of Ordnance 1763, and Commander-in-Chief 1766. Died 1770.
- 75 THE DUKE OF RUTLAND. THE FIRST DUKE. By Sir Godfrey Kneller; half-length; life-size.
- 76 THE DUCHESS OF RUTLAND. THE FIRST DUCHESS. Half-length; life-size. By Kneller.
- 77 THE EARL OF EXETER. Half-length; life-size.
- 78 COUNTESS OF EXETER. „ „ Sister of the 1st Duke of Rutland.

The Elizabeth Saloon.

- 79 THE 5TH DUKE, IN HIS CORONATION ROBES. Full-length; life-size. By John Sanders.
- 80 THE 5TH DUCHESS, HOLDING A CRAYON AS IF SKETCHING, Companion portrait. By John Sanders.
- 81 A STATUE OF THE DUCHESS OF RUTLAND. THE 5TH DUCHESS. By Matthew Wyatt.

THE COLLECTION OF MINIATURES, arranged in sunk panels round the walls, contains some exceedingly fine examples of the famous English artists of the Sixteenth and Seventeenth Centuries, and by R. COSWAY, R.A., of the Eighteenth Century; also some beautiful enamel and other paintings by the foreign artists of the Seventeenth and Eighteenth Centuries, J. PETITOT, C. F. ZINCKE, and J. E. LIOTARD, who came to England, by whom there are some fine works. These were chiefly collected by the 3rd and 4th Dukes of Rutland. They have now been arranged in chronological order by Violet Marchioness of Granby.

The panels, the glasses of which are removable, are sixteen in number, commencing on the right hand of the entrance door. The following may be pointed out as especially noticeable.

No. of Panel.

- I.—SIR WALTER RALEIGH. *Oval*. $3 \times 2\frac{1}{2}$. In armour inlaid with gold, and sash. His hair grey and curly. Inscribed *Æt.* 68. Anno, 1618. This would be the year of his execution. In a compartment below the portrait, the sea-fight at Guiana is represented. In gold engraved and enamelled case with the letters W at top and E. R. interlaced at bottom below a heart in the middle with crosses at the corners. The initial E is that of his wife who was Elizabeth Throgmorton, and for whom this was no doubt painted.
Portrait of the SON OF SIR WALTER RALEIGH. By the same artist, and bears the same date, when he was in his 24th year, having been killed in the battle on the banks of the Orinoco river, as is represented in the compartment below. This is in a plain case of ormolu, $3 \times 2\frac{1}{2}$.
EDWARD VI.
WILLIAM HERBERT, EARL OF PEMBROKE. By P. Oliver (Died 1660, *Æt.* 59).
LADY FRANCES CECIL, COUNTESS OF CUMBERLAND. By J. Hoskins (Died 1664).
CHARLES, PRINCE OF WALES.—*Æt.* 14. *Oval*. $3 \times 2\frac{1}{2}$. Wearing the George. Inscribed all round in gold letters. The plume, crown, crescent and stars on the curtain.
DUCHESS OF SOMERSET, WITH HER INFANT SON. *Round*. 2 in. diam.
- II.—ROBERT DUDLEY, EARL OF LEICESTER. *Round*. 2 in. QUEEN ELIZABETH. Hair loose and light brown; ruff, and white dress, black velvet cap with aigrette in front. *Oval*. $2 \times 1\frac{1}{2}$
HENRY PERCY, EARL OF NORTHUMBERLAND. 1585. By J. Hoskins.
A PORTRAIT OF A MAN.—TWO PORTRAITS OF LADIES.
- III.—RICHARD WISEMAN, Sergeant-Surgeon to Charles II. 1660. By S. Cooper. *Oval*. $3 \times 2\frac{3}{8}$
JOHN, 1ST DUKE OF RUTLAND. By John Hoskins, Jun^r, signed J. H.
LADY GRACE MANNERS. In a black cap tied under the chin. By S. Cooper. *Oval*. $2 \times 1\frac{3}{4}$
JOHN, 8TH EARL OF RUTLAND. 1656. By S. Cooper. In *Oval* locket, gilt. $2\frac{1}{2} \times 2$.
FRANCES, 8TH COUNTESS OF RUTLAND.
JOHN, 8TH EARL OF RUTLAND. Dated 1656. By J. Hoskins (Died 1664).
A GENTLEMAN in a red wig, with sharp features. Signed J. H. 1652. ANOTHER. By the Same.
- VII.—DUCHESS DE LA VALIÈRE; Enamel. By Petitot. *Oval*. $2 \times 1\frac{5}{8}$. GABRIELLA D'ETREES; Enamel. By Petitot. *Oval*. $1\frac{3}{8} \times 1\frac{1}{2}$. LOUIS XIV. By Petitot (Died 1691, *Æt.* 84).
- X.—EDWARD, DUKE OF SOMERSET. 1560.
- XII.—LORD WILLIAM RUSSELL (beheaded 1683), and his wife LADY RACHEL RUSSELL. By Samuel Cooper (Died 1672, *Æt.* 63).
THE DUCHESS OF SOMERSET, Enamel. By Zincke (Died 1767, *Æt.* 83).
JOHN, MARQUIS OF GRANBY. By Liotard (Died 1779, *Æt.* 77).
THE DOWAGER DUCHESS OF RUTLAND. 1782. By R. Cosway, R.A.

The Grand Corridor.

NO.

- 81 JANETTA, DUCHESS OF RUTLAND, daughter of Thomas Hughan, Esq. of Airds, N.B. Second wife of John, 7th Duke of Rutland. By Archibald Stuart-Wortley.
- 82 JOHN, 7TH DUKE OF RUTLAND. 1888. Brother of the 6th Duke. By H. Herkomer, R.A. Standing, full-length, life-size, in the uniform of blue, goldlaced, worn only by Cabinet Ministers. First Commissioner of Works, with a seat in the Cabinet, in 1852, 1858, and 1866. Postmaster-General 1874 to 1880, and from 1885-1886. Chancellor of the Duchy of Lancaster 1886 to present time. G.C.B. 1880. K.G. 1891.
- 83 LADY JOHN MANNERS. Wife of Lord John Manners, afterwards (1888) 7th Duke of Rutland. She was daughter of Col. Marlay, C.B. and mother of Henry Marquis of Granby. She died in 1854. In white dress, in a landscape, with a little dog. Full-length, life-size. By R. Buckner.
- 84 KATHARINE, COUNTESS OF RUTLAND. Third wife of 9th Earl, 1683. Daughter of Baptist Noel Viscount Campden. Mother of the 2nd Duke of Rutland.
- 85 JOHN, 9TH EARL, 1679. The First Duke. Created Marquis of Granby and Duke of Rutland by Queen Anne 1703. Died 1710-11.
- 86 DIANA. Second wife of John, Lord Roos, 9th Earl. 1672. She was the widow of Sir Seymour Shirley and was daughter of Robert Bruce, Earl of Aylesbury.
- 87 JOHN, 2ND DUKE OF RUTLAND, 1711. Died 1721. Full-length, life-size.
- 88 CATHERINE. Wife of the 2nd Duke of Rutland. Seated, half-length. By Sir G. Kneller. She was daughter of William Lord Russell, who was beheaded July 21, 1683.
- 89 JOHN, 3RD DUKE. 1721. K.G. 1722. Born 1696. Died 1779. Full-length, life-size. By C. Jervas.
- 90 CHARLES CECIL JOHN, 6TH DUKE, K.G. In uniform as Lord-Lieutenant of Leicestershire, and in the robes of the Garter. Full-length, life-size. By Sir F. Grant, P.R.A.
- 91 LUCY. 2nd wife of the 2nd Duke of Rutland. She was daughter of Lord Sherrard and sister of the 1st Earl of Harborough.
- 92 LORD ROBERT MANNERS. Captain of H.M.S. *Resolution*. 1782. By Sir Joshua Reynolds. (See No. 63) Engraved.
- 93 JOHN HENRY, 5TH DUKE OF RUTLAND. In a landscape, with a dog. By J. Hoppner, R.A. Full-length, life-size. Died 1857.
- 94 DIANA, 9TH COUNTESS OF RUTLAND. Life-size, seated in a landscape as a shepherdess, holding a crook, and with two lambs. By Sir G. Kneller. (See No. 86.)
- 95 MRS. BRIDGET NOEL.
- 96 WILLIAM, DUKE OF GLOUCESTER, son of Queen Anne and Prince George. As a boy in Garter robes. Died 1700, aged eleven.
- 97 DUCHESS OF RUTLAND. Wife of 3rd Duke. She was Bridget Sutton, daughter of Lord Lexington.
- 97* CHARLES CECIL JOHN, 6TH DUKE OF RUTLAND. By Sir F. Grant, P.R.A. Standing, life-size to knees, in black coat, with landscape background.
- 98 JOHN MANNERS, LORD ROOS, eldest son of the Marquis of Granby. A boy with a fawn, in landscape. Inscribed "B. 1751. Died 1760, aged 9 years."
- 99 TWO CHILDREN WITH A JAY IN A CAGE. By Rev. M. W. Peters, A.R.A. (See 58-59, New Library.)

The Queen's Sitting-Room.

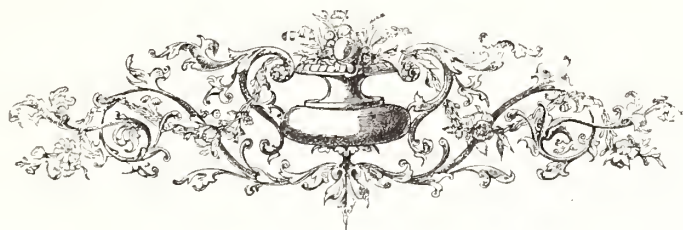
NO.

- 100 THE DEATH OF THE STAG. By Angelica Kauffman, R.A. 26 x 36. 1912
- 101 EARL OF NORTHAMPTON. By Sir G. Kneller.
- 102 THE DISCOVERY OF THE PATRIARCHS' MONEY IN THEIR SACKS. 36 x 48. By Jan Breughel.
- 103 SEA-PIECE. By W. Marlow. *Oval*. 40 x 54.
- 104 „ „ „ „ *Oval*. 40 x 54.
- 105 THE PRESENTATION OF SAMUEL TO ELI. By Sir B. West, P.R.A. (Born 1738. Died 1820.) 20 x 26.
- 106 JAMES, EARL OF ANGLESEA, life-size. By Sir G. Kneller. ^{P. Lely} He married Elizabeth Manners, sister of the 1st Duke of Rutland. 50 x 40
- 107 THE SAVIOUR DISPUTING IN THE TEMPLE. By Sir B. West, P.R.A. 20 x 26.
- 108 ^{"Benedictine Fisher"} THE FISHERMAN. By J. H. Mortimer, R.A. (Born 1739, Died 1779.) 16 x 20. Cont. 4th Duke 50 p.
- 109 KING JOHN SIGNING MAGNA CHARTA. By J. H. Mortimer, R.A. 20 x 26. Cont. 4th Duke 50 p.

The Chapel.

THE ALTAR PIECE is a beautiful picture of the Holy Family by Murillo. The Madonna with the Infant Saviour on her knees, the little St. John with a rustic cross and scroll of *Ecce Agnus Dei* and a lamb at his feet; St. Joseph standing behind. The background is a fine landscape with distant mountains and a church. It is painted on canvas 66 inches high by 42½ wide, and is in an excellent state of preservation. (See 'Notes on the Pictures,' p. 18).

The walls are hung with tapestries after the famous cartoons of Raphael, similar in style and date to two others which are hung in the corridor adjoining the Library, and were probably executed in the reign of Charles I. at Mortlake. The three smaller pieces differ considerably from the original designs.



Notes on the Pictures.

To the preceding historical and biographical account of the portraits may be added the subjoined notes by Mr. Redford upon the pictures in the Picture Gallery, which he has, by direction of John, 7th Duke of Rutland, recently rearranged and numbered so as to facilitate reference.

The history of the collection claims attention before discussing the pictures; and especially as it is associated with the proudest days of English art when Sir Joshua Reynolds was in his glory. This great artist was often the guest of Belvoir as the friend of Charles, 4th Duke of Rutland, whose portrait he painted and that of his beautiful Duchess. Sir Joshua was the Duke's adviser in the collection of pictures by the old masters which had been begun by his ancestor the 8th Earl, and was continued by his grandfather, the 3rd Duke. The collection of drawings by the old masters was also formed under the guidance of Sir Joshua. It must have been in the early years of the last century that John, 3rd Duke, began to collect with the view of forming a gallery, as it was in the year 1750 that he built "a picture room," and made other important improvements in the castle, besides building the "hunting seat" at Croxton. (See *History of Belvoir Castle*, &c., by the Rev. Irvin Eller.) He would then be in his fifty-fourth year, and no doubt a man of exceptional good health and vigour of mind, for he lived to be eighty-three, surviving his son, the famous soldier Marquis, by seven years. He was fond of country life and was a good amateur artist; and such was his love of art that it is related of him "that he was glad to buy a good small picture at an auction, and would carry it home himself saying, 'A man did not deserve a good picture who would not carry it home.'" (See Nichol's *History of Leicestershire*, and note 2, p. 23.) When Charles, the 4th Duke, succeeded as the eldest son of the famous Marquis, he was a young married man of twenty-five. He at once showed his interest in the collection and soon became enthusiastic in his taste for the fine arts, giving important commissions to Sir Joshua Reynolds, and purchasing his great work *The Nativity* at the large price of £1200 (see note 3, p. 23), a picture eighteen feet high with many figures, being the original design carried out in the stained glass window of the chapel in New College, Oxford. This important and valuable picture, and no less than eighteen other works of Sir Joshua Reynolds, were unfortunately destroyed in the lamentable fire at the castle on October 26, 1816. (See note 4, p. 23.)

The collection at this time must have consisted of between two and three hundred pictures, as in the copy of the record drawn up by the Duke John Henry, dated March 10, 1817, deposited in the foundation stone of the Centre Tower, it is stated that "more than one half of the collection of pictures were saved," and the list of those destroyed names 104. Although the loss was so serious and so irreparable to art, there is some consolation in the preservation of such very interesting and important pictures as the HOLBEIN *Portrait of Henry VIII.*; the little gem by GERARD DOU; *The Sacraments* by POUSSIN; the three pictures by MURILLO; the two lovely *Landscapes* by GAINSBOROUGH; and the beautiful portrait piece of *The Rutland Children* by SIR JOSHUA; all of which were acquired by Charles, 4th Duke, besides many others now in the Gallery. Indeed it is to his fine taste and liberal encouragement of art during the brief period of his distinguished career, that the collection owes its chief treasures. The art associations of Belvoir were very happily maintained by his son the 5th Duke, whose portrait was painted by another President of the Royal Academy, Sir Francis Grant, who was a frequent guest at Belvoir as the intimate friend of the late Duke, who was himself a most accomplished amateur and painted some excellent landscapes. In his warm appreciation of the artistic gifts and amiable social qualities of Sir F. Grant, the Duke engaged him to paint the portraits of himself, and of Colonel Lord George Manners, besides several very interesting pictures of sporting subjects in which he was so eminent a master. Of these should be mentioned the portrait piece of *The Duke on his Favourite Shooting Pony*, with the head keeper. *The Belvoir Pack*, every hound a portrait, painted in 1837. A small picture of *The Melton Breakfast* (see note 5). These have an appropriate place on the walls of the family dining room, where there are also some good pictures of favourite horses, and two fine works of GEORGE STUBBS, R.A., *A Landscape with the dogs 'Turk' and 'Crab'*; and *A Lion Devouring a Stag*.

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The Picture Gallery.

THE pictures are very beautifully seen in the morning light, when the sun shines brightly through the high lunette windows, spreading the most brilliant effect of colour throughout the gallery.

The first picture which attracts attention on entering is the

- 1 PARMIGIANO. *Virgin and Child*. His proper name was *Francesca Maria Mazzola*, the son of a painter at Parma, after which place he was called. *Venus Nursing Cupid* (No. 5) shows his early training in the style which he afterwards modified under the influence of Correggio, the greatest master of the Parma School, whom he weakly imitated. He died at the early age of thirty-seven; soon after Correggio, who died in 1534, aged forty.

- 3 ALBANO. *Diana Stealing the Bow of Cupid*. A more academic painter, who studied at Bologna in the school of the Caracci, and so devoted himself to subjects of Greek and Roman mythology that he has been called "the Anacreon of painting." He painted a great number of pictures. He died 1660, aged 82, and painted to the last.

- 10 SPAGNOLETTA (JOSEF RIBERA, a Spaniard). *Martyrdom of St. Andrew*. This large picture asserts the power of the painter and at the same time the extravagance of his style in attempting to be forcible and striking, though at the loss of all beauty of form and composition. This may be compared for its pictorial treatment with No. 18, *The Gipsy Fortune-teller and Soldiers*, the work of M. A. CARAVAGGIO, an artist who was a chief of the *Naturalisti* and *Tenebrosi*, opposed to the academic, both in choice of subject and technical accomplishment, and so called because they took the realistic entirely as their study, and painted in effects of strong light and shade. Thus Ribera adopted the style of Caravaggio, who is not to be confounded with Polidoro da Caravaggio who was also born at Caravaggio, but nearly a century earlier. Of the style of the *Tenebrosi* we have a good example in a picture by GUERCINO, *David with the Head of Goliath*, which is hung in the lower corridor. The figure is life-size, in a rather strained attitude, but well drawn and painted in good colour, in the strong light and shade adopted by the school. Guercino (G. F. Barbieri called 'Guercino' from his squinting), painted some important pictures—*The Burial of St. Petronilla* in the gallery of the Capitol, Rome; and the *Aurora* a large fresco on the ceiling of the Villa Ludovisi, Rome, both of which are engraved. He died in 1666.

- 4 NICOLAS POUSSIN. *The Sacraments*. No. 4. Ordination. 5. Baptism. 31. Confirmation. 42. Matrimony. 46. Extreme Unction. 105. The Holy Eucharist. 116. Baptism. These capital works of the great classical painter of the French school are mentioned as important pictures in the collection of the Duke of Rutland, in Bryan's *Dictionary of Painters*, 1858, and in Smith's *Catalogue Raisonné*, 1829—1842. Dr. Waagen, who visited the Gallery in 1854—5, remarks upon them in his *Treasures of Art*, "The pictures of the Seven Sacraments by N. Poussin are well known to have been executed for the Chevalier del Pozzo at an earlier period than those executed for M. de Chantelou now in the Bridgewater Gallery. The comparison of these two series with each other is of the utmost interest to the connoisseur. I must preface these remarks by at once owning that I give the preference most decidedly to the series in Belvoir Castle. It is true that the compositions of those are less rich and less conformable to the rules of art, but they have something more unaffected—a greater warmth of feeling, slenderer proportions of figures, and, in point of the colouring, which is executed with a delicate feeling for harmony in broken tones, preserved throughout with great transparency. They belong to the finest works of the master. Those in the Bridgewater Gallery have too many cold reflections, are somewhat theatrical in single motives, and in consequence of the bole ground becoming apparent have entirely lost all keeping and turned quite dark." In 1798 the Duke of Bridgewater bought that set from the Orleans Collection for £4,900, or £700 each picture.

This series was painted at Rome about 1630, when Poussin would be between thirty and forty years of age. He died in 1665 in his seventy-second year. He was a great admirer of the antique statues in Rome and formed his style from those models of classic beauty. More especially was he influenced by the famous ancient painting with large figures representing the *Marriage of Peleus and Thetis*, which was long in the Aldobrandini Palace, hence called the *Nozze Aldobrandini*, and was purchased in 1818 to be removed to the Vatican. Poussin made a full-size copy of this, which has long been preserved in the collection of the Palazzo Doria, Rome. His feeling for landscape was imbued with the same methodic arrangement of the natural forms to suit the subject and composition of pictures which were often taken from the Greek Mythology. As a colourist he seems never to have had any native instinct, nor did he care to paint in 'fine colour,' and though he went to Venice and admired the great masterpieces of that school, he says, in one of his letters, that he feared the fascinations of colour and must flee from them. He studied in the school of Domenichino at Rome, but never followed the style of that master. These pictures were purchased by Charles, 4th Duke of Rutland, in 1786, from the Borrapudale Palace, Rome, through the advice of Sir Joshua Reynolds, P.R.A. for £3,000. The picture of the *Baptism of Christ* was presented by King Geo. IV. to John Henry, 5th Duke.

- 8 PORTRAIT OF CHARLES I. By Edward Bower. This is an especially interesting portrait of the King, as it represents him with the hair and beard gone gray, and with a careworn expression of countenance different from the melancholy look which it is said he always had, and which, as some writers suggested, seemed as if indicating a presentiment of the sad death he eventually suffered. It is in every respect a good portrait, and has additional artistic interest from being the work of an artist who is little known. It may have been painted either when the King was taken and kept closely guarded at his own house, Holmby in Northamptonshire, or when afterwards at Hampton Court, but more probably during the time he was a prisoner in Hurst Castle, near Newport, Isle of Wight. At the meeting of the Commissioners sent to treat with the King at Newport, September 18, 1648, it is related: "The King's appearance—careworn, but not dejected by his captivity, during which his hair had turned gray—moved compassion, as much as his ability in the discussions commanded admiration." He was beheaded January 30, 1649.

EDWARD BOWER is named in the *Dictionary of Painters*, but without any further account of him than that he lived in the time of CHARLES I., and that he painted portraits of JOHN PYM who moved the impeachment of the Earl of Strafford, of GENERAL FAIRFAX, and LORD JOHN FAIRFAX. Engravings of the Fairfax portraits are to be seen in the rare complete collection of the works of Wenceslaus Hollar in the Library of Belvoir Castle. The portrait of Charles I. by Bower in All Souls' College differs from this one.

- 12 and 23. CLAUDE. Landscapes. These little pictures are excellent examples of those small upright landscapes which this great master of classical poetic landscape seems to have had special pleasure in painting, though it is true that they are not so commonly met with as his large pictures of an oblong form. But though small they display the same grandeur and fine feeling for harmonious composition, so characteristic of his greatest pictures. It is this *ordonnance* which, together with a truthful rendering of the natural landscape, distinguishes Claude. And thus it is that his landscapes possess that mysterious something beyond mere objective beauty, however true in resemblance, which the magic touch of art confers. Sir Joshua Reynolds said of him: "Claude was convinced that taking nature as he found it seldom produced beauty. His pictures are a composition of the various drafts he had made from beautiful scenes." These pictures, which are of his best time, may be compared with two of similar dimensions in the National Gallery—*The Annunciation* (No. 61, N. G.), with the Angel and Virgin in the foreground, or, as some think, the Angel appearing to Hagar—a very beautiful work, which was included by the master in his *Liber Veritatis*. The other (No. 58, N. G.) is a woody landscape, a close scene, with a goat-herd playing his pipe, and his goats about him.

Other interesting pictures by Claude in the gallery are:—No. 45, *A Sunset, with figures of Apollo and the Sibyl*, the subject of which is intended to represent the gift of prophecy from Apollo, to whom this attribute was given in the mythology of the ancient Greeks; No. 70, in which his favourite introduction of ancient ruins of temples and castles is noticeable, as in the celebrated picture, called *The Enchanted Castle*, in the collection of Lord Wantage; No. 96, *The Flight into Egypt*, another of his small highly-finished pictures. The figures in Claude's pictures were seldom painted by himself, and he engaged Filippo Lauri, Jean Courtois, and Andries Both to

paint them for him. Dr. Waagen remarks upon these: No. 12, upright landscape, with tree in the foreground; small. "Of singular power and freshness of green, bespeaking his earlier time, and admirably preserved." No. 23 (The Companion picture). "Of great charm of delicacy and transparency."

CLAUDE GELLÉE, or Gillée, was of a very poor family, and as a youth was so disinclined to learn to read and write that he was apprenticed to a baker and pastry-cook of Lorraine, and went to Rome in company with some cooks, where he was engaged by the landscape painter Tassi as his cook and domestic servant. But from cooking and grinding colours for his master he soon, with his natural ability, made such good use of the opportunity of observing the work of his master that he learnt to paint himself, and became the pupil of Tassi and assisted him in his works. This has been lately proved by the discovery of a document dated 1617 by M. Muntz, with other facts as related in the valuable work of Mrs. Mark Pattison—*Claude Lorrain, Sa Vie et Ses Œuvres*, Paris 1884. The book of sketches of his great pictures which he made and dated with the titles to form a true record of his works, and which accordingly he called *Liber Veritatis*, has long been preserved in the collection of the Duke of Devonshire at Chatsworth, containing 200 drawings in bistre touched with white. This collection was sold by Claude's nephew for 200 scudi (£42 10s.) to a Frenchman, who offered it to King Louis who declined to purchase it, and it was afterwards bought by the late Duke of Devonshire. The drawings of this *Liber* have all been engraved in mezzotint by R. Earlom, and were published in London in 1777.

13 JAN STEEN. *Saying Grace Before Meat*. Panel; height, 39 inches; width, 33 inches. This is remarkable as a serious work of a master who chose humorous and often rather riotous and coarse subjects taken from the company he associated with in the taverns and painted to the life, often with a satirical pencil, and frequently introducing his own portrait as a fiddler, or looking on at the scene with an expression of grim enjoyment on his face. In this admirably painted picture of a well-to-do farmer's family, there is much sweet pathos in the mother teaching the little fellow to say grace, while the father sits by with a look half reverent, half amused. The pretty servant-maid, so intent upon her duties of the table, is a figure quite graceful, and painted with all the finest technical ability of the painter, who rivalled Teniers in the crispness of his touch and the brilliancy of his colouring. Dr. Waagen says of this: "Of the highest excellence as regards the feeling of the subject, the clear colouring, the fine effect, and the admirable treatment."

17 SIR JOSHUA REYNOLDS. *Portraits of the MARQUIS OF GRANBY and his Elder Sister* (who became LADY E. NORMAN) when children, with their favourite dogs "Turk" and "Crab," in a landscape. In this beautiful picture, so rich and brilliant in colour, our great portrait painter has been most happy in the pictorial treatment of the portraits of these pretty children and their dogs, making it quite a subject of interest. The boy-marquis seems to have had his temper roused by some threat of his elder sister to punish his dog, and he is protecting his pet with one hand while he tries to prevent his sister with the other, and she looks out of the picture with her large dark eyes as though she were appealing against the supposition that she could be so cruel. The children are painted with all that fine perception of child-nature and graceful naturalness of which Sir Joshua was such a master, and with that air of distinction which he always gave to his portraits. The dogs are capitally painted, "Turk" being almost as good as in the picture of him by the famous G. Stubbs (No. 70, New Library). The landscape completes the picture in the splendid colouring which harmonizes so well with the figures. The young Lady Elizabeth appears to be about seven years old; and as she was born in 1776 this picture was possibly painted about 1783.

It has been erroneously stated that this picture was amongst those so unfortunately burnt in the great fire of 1816, when no less than nineteen pictures by Sir Joshua Reynolds were lost. There is no picture answering the description of this in the list of those which were burnt.

19 G. POUSSIN. (GASPARD DUGHET, called after Poussin, who taught him, and married his sister.) Landscape. Of this Dr. Waagen remarks:—"A small, marvellously beautiful landscape, of the rarest freshness of colour and sustained solidity of execution."

Other good examples of Gaspard are No. 60, No. 89, No. 92; and in the New Library, No. 66, a large landscape with figures, in the grand heroic style that distinguishes his pictures, though like many of them this has lost its original brightness from the chemical action of the red ground on which he painted. Gaspard Dughet was a tremendous worker. There are twelve enormous canvases in the Colonna Palace painted in tempera, and many more in the same style and method in the Doria Palace, together with twenty-five huge oil paintings. He was born of French parents at Rome and died there in 1675, aged sixty-two.

- 26 BASSANO (JACOPO DA PONTE), who got his art name like so many of the Italians from his native place, is well seen in this of *The Angel appearing to the Shepherds*, which shows his feeling for the rich colouring of the Venetian school, taught him first by his father who was a pupil of Bellini, and afterwards by Bonifazio, whose works he studied and copied as he did those of Titian. Another interesting picture by him is No. 64 in the New Library—*The Nativity*, of which Dr. Waagen says:—"An excellent picture, admirably executed in his rare silvery tone." This was perhaps a study for one of his principal works, in the Church of Sante Maria delle Grazie at Bassano, where he died in 1592, aged eighty-two. His four sons were all painters and they painted many of the pictures bearing the generic name of Bassano.

- 27 TENIERS. *Dutch Proverbs*.—On canvas; height, 51 inches; width, 82 inches.

This picture is of much larger size than the painter generally adopted, and is remarkable for the subject, in which no less than twenty-four familiar proverbs are very graphically and humorously told. To discover the different proverbs will afford much amusement, but it would be depriving the picture of half its interest if these were named here. The figure in the foreground throwing his money into the river as bait to the fish, one of which is seen swallowing in preference to the gold a smaller fish than himself, represents "*fools and their money are soon parted*." It has been said that this young man is a portrait of the painter's son, who perhaps deserved this rebuke for his extravagance. The signature "David Teniers," is to be seen near the cow in the well. This picture was purchased for £1,600, a high price at that time. No. 75, *The Quack Doctor*—panel 9 in. by $7\frac{1}{2}$ in.; is a fine example of the master's delicate touch and silvery colour.

- 28 ANDREA DEL SARTO. (A. D'Agnolo or Vannucchi called *del Sarto* as the son of a tailor.)

This is a very good example of this distinguished painter of Florence at the best time of Italian pictorial art, when Raphael and Michelangelo were engaged upon their great works in the Vatican. It is painted on thick wood, the figures the size of life, and has gone down in tone somewhat, but the design is preserved and a good deal of the fine colouring. We may see in this picture of *The Madonna with the Infant Saviour and St. John*, that Andrea del Sarto, though first taught by Pier di Cosimo, a stiff and mannered painter of the old school, was deeply impressed by seeing the famous designs of Michelangelo and of Leonardo da Vinci which those greatest artists of the time were commissioned to execute for the decoration of the great hall in the Palazzo Vecchio, Florence, and which were exhibited in 1506, when Andrea would have been a young man of twenty.

What these celebrated works on such a grand scale were can now only be conjectured from the small original drawings for some of the figures of Michelangelo's Cartoon which are to be seen in the Museums, the subject of which was 'the surprise of the Pisan soldiers while bathing in the Arno by the Florentine army.' Leonardo painted *The Battle of Anghiari*; the principal group of which was copied with some variations by Rubens in all his splendid colour. This picture of four horsemen fighting for a standard was afterwards engraved by Edelinck.

But Andrea made his reputation by some important frescoes in the Annunziata Convent in Florence, and formed a style of his own imbued with more of the naturalistic feeling than is seen in the works of the very great masters, his contemporaries. His smaller pictures are characterised by the sweet naturalness of expression of his Madonnas, for which his wife was generally the model. It was for her sake, when he had gone at the invitation of Francis I., to paint at Fontainebleau along with Leonardo da Vinci and other artists, he was induced to return to Florence. But here his career was cut short by his death by the plague in 1531, when he was only forty years of age. So that he survived Leonardo who died in France in 1519 at sixty-seven years old; and Raphael his junior who died at thirty-seven in 1520; while Michelangelo after having painted the ceiling of the Sistine Chapel, and completed his great fresco picture of *The Last Judgment* when he was a veteran of sixty-six, lived on for twenty-three years, dying within a fortnight of being eighty-nine. It is interesting to remember another instance of longevity in Titian, who possessed a greater tenacity of life and vigour than his Florentine contemporary, continuing to paint with amazing energy, till he may be said to have died with the brush in his hand, when carried off by the plague on the verge of his hundredth year in 1576.

- 35 RUBENS. *Hercules and Antaus*.—On panel; height, $25\frac{1}{2}$ inches; width, $19\frac{1}{2}$ inches.

This is one of the finest of the many magnificent studies for large pictures which the great master of the Flemish school painted. In none has he surpassed this in the tremendous vigour with which the violent action of a deadly struggle between two men of giant mould is

represented. The complete artistic knowledge of the figure and the action of the muscles under the most furious exertion, as displayed in this small picture, tell us what a master Rubens was. Well indeed has he been styled an "emperor in painting." In the dashing mastery of this picture, we may see how these wrestling giants were thrown upon the canvas as if struck with life at the will of the painter's own giant hand. The myth here so admirably represented, relates that this antagonist of Hercules, was the son of Poseidon (Neptune) and Ge (Terra, the Earth) and a mighty wrestler of Libya, who was invincible so long as he stood upon his mother earth. All strangers who came to his territory were compelled to wrestle with him, and he conquered them, building a house dedicated to Poseidon with their skulls. Hercules knew the secret of his power, and in the struggle he lifts Antæus off his feet and is crushing the life out of him in his grip. Such is the love of mankind for mystery and legend, that this ancient myth has long been remembered by a hill in the shape of a man stretched out at full length, near the town of Tingis in Mauretania, which was called "The tomb of Antæus."

- 38 *The Birth of Erichonius.* Height, $16\frac{1}{2}$ inches ; width, 20 inches ; on canvas.

This is another fine sketchy picture, brilliant in the colouring as the master always is. The story is, that this Erichonius was the son of Hephæstus (Vulcan) and Atthis (from whom Attica derived the name) entrusted to the care of Agraulos, Pandrosos and Herse the daughters of Kekrops, by Athena (Minerva), and concealed in a chest which they were forbidden to open. They disobeyed, being curious, and opening the chest saw the child, either in the form of a serpent or with serpents in place of legs. They were then seized with madness and threw themselves from the rock of the Acropolis into the sea.

- 111 *Holy Family.* A beautiful sketch.—On Panel ; height, 21 inches ; width, 19 inches.

- 106 *The Crowning of Saint Catherine.* The Saint receiving the martyr's crown of victory from the Infant Saviour. A large gallery picture, with figures the size of life. Canvas ; height, 102 inches ; width, 84 inches.

This important picture, although to a great extent painted by the able assistants of Rubens under his direction, is his design, and well represents the grand style of the painter in his religious subjects. The heads evidently show that the master was careful to give his own finishing expressive touches to the work ; and the figure of the Saint was no doubt studied from the wife of Rubens, Helena Forman. This picture cost £1,200.

Dr. Waagen remarks:—Coronation of S. Catherine by the Virgin and Child, SS. Christina, and Margaret on one side, and four "angels of singular beauty." "This is in every respect one of Rubens' most attractive *chefs d'œuvre*. The colouring especially is of the most singular warmth and transparency ; the execution as careful as it is spirited."

Dr. Waagen remarks of a picture since then removed from the gallery to the corridor:—"A shepherd caressing a seated woman—a frequently recurring picture : the finest example is in the gallery at Munich. As powerful as it is transparent in colour."

- 41 THOMAS GAINSBOROUGH, R.A. *Landscape, late Sunset, with Horses at a Pond.*

Few such landscapes as these by our great painter of English rural scenery are to be seen. In none has he been more happy in the expression of the beautiful serenity of pastoral landscape, or in the fine treatment of the subject technically, in the harmony of the forms and the rich colouring of the picture. The landscape (82) with fine trees filling the foreground, glowing with rich colour from the evening sky, over the quiet meadows in the vale, and the distant hills, suggests so much more than meets the eye. It has all the pictorial beauty of truthful resemblance to nature ; but as we admire this, there comes over us the perception of that mysterious something added to nature by the touch of art, which is so charming. So it is that the sentiment of a landscape, beautiful and pathetic as this is, appeals to us as vividly almost as it does in the expression of some lovely countenance. In this way, indeed, the natural landscape is said to respond to and echo the feelings of the heart in silent sympathy. And thus the painter, none with greater charm than Gainsborough, fulfils the trust of his genius. Of all the painters of rustic landscape, in which the English artists have been the explorers and leaders of the world in art, Gainsborough inspires us with that old love of the country which Horace, ages before landscape-painting was thought of, expressed in his glowing exclamation, "O rus, quando te aspiciam !" A note in the handwriting of Duke Charles says: "These two landscapes were bought for £160." The value of them now would be at least twenty times this sum.

72 *The Woodcutter's Home.* An upright landscape. Size—height, $57\frac{1}{2}$ inches; width, $47\frac{1}{2}$ inches.

82 *Landscape with Figures and Cattle*; upright; height, $58\frac{1}{2}$ inches; width, $47\frac{1}{2}$ inches.

54 NETSCHER.—*The Duet*—Dr. Waagen attributes to Terburg. "This beautiful picture agrees in essential respects in composition with one in the Louvre, but is far superior as regards singular warmth and lightness, the execution of the gay carpet and the incomparably finer execution—" It is not a carpet but a table-cover; the ground is bare boards. One young lady is seated singing, while the other stands playing the accompaniment on the guitar. The boy is bringing in a glass of beer on a waiter. Charming natural in treatment, delicately touched, and in fine condition. Signed by Netscher on the chair. On canvas; 18 in. by $15\frac{1}{2}$ in.

56 ALBERT DÜRER (?) *The Last Supper.*—On wood; height, $53\frac{1}{2}$ inches; width, $65\frac{1}{2}$ inches.

This picture has been the subject of much discussion ever since it came into the collection of Belvoir Castle, when it was purchased by John Henry, 5th Duke, some time before 1841 as a work of Albert Dürer. It has since been attributed both to Albert Dürer and Lucas Van Leyden. But to neither of these masters can it be satisfactorily given, as the technical points of the work are not characteristic of either of those painters, more particularly in being painted with a more free and dashing method with a full brush, or what is called a full *impasto*, and in strongly contrasted colouring. Dr. WAAGEN's criticism is "A *Last Supper* here, most erroneously entitled a joint work of Albert Dürer and L. Van Leyden, is decidedly a work of the old Spanish school under the influence of the Netherlandish school, especially as regards the landscape, which is treated in the style of Jan Mostaert. It is realistic in the characters, exaggeratedly dramatic in the motives, careful in execution, and hard and gaudy in the colouring." Then it will be observed that in the feeling shown in the expression of the countenances of the disciples, there is an effort to display intense earnestness, and action bordering upon exaggeration, which are not to be found in the works of either Dürer or Lucas Van Leyden, while the "motives" of the figures are in the same spirit of strong action. These points are especially prominent in the attitude of the Judas, who starts from his stool, which is partly lifted off the floor as he grasps it with the hand clutching the bag concealed behind him. It is also noticeable in the other figure on the nearer side of the table, and again in the figure of a servant coming from the further part of the interior. The painter shows this desire to enforce his meaning, in a different manner by putting an inscription on the border of the garment of Judas, of which may be made out parts of a sentence in the letters UDEX, and further from them VR. The circular bas-reliefs on the wall have inscriptions also, the one representing David killing Goliath, the other Samson slaying the Philistines. The intention in thus employing accessories with written sentences would not belong to the style of the painters above named. As a composition the picture evinces the influence of the great Italian masters and of the famous *Cenacolo* of Leonardo da Vinci at Milan more especially, in representing the figure of our Lord in the centre of the table, with an open window behind showing a beautiful landscape. Yet the picture displays much originality and independence in placing two figures at the side of the table nearest the spectator; and in a figure at the end of the table, who looks away as if in contemplation, at the words "One of you shall betray Me." This figure has a full, fat face and reddish hair, and leans his head upon his hand, while his dress differs from the rest of the disciples, for he has a red cloth tunic and a blue cloak, and he wears shoes, all the others having bare feet. He bears some resemblance to Martin Luther, whose religious opinions upon the *Eucharist* were exciting so much attention at the time this picture was painted. The differences in the dress, and the contemplative look of the head directed away from the table, indicate some intention to distinguish this disciple. One of the most striking figures is that of the disciple at the end of the table opposite to the one just referred to. The features are not seen, as the head is turned away showing the closely-cut red hair, and a sort of pilgrim's hat cast off upon his shoulders and held by a ribbon round the neck. He wears leather leggings which are much ornamented, as is the chair on which he is seated. The Judas is a well-drawn figure, singularly energetic in the action, the muscles of the arm and hand strongly brought out, while the countenance is hard and villainous. Near to him are two dogs fighting. It may be noticed that, unlike other pictures of the subject, the apartment is not simply a chamber but part of a large and rather stately hall, with an arched passage at the side leading into a distant chamber where a woman is seated at work. This is decidedly in Flemish taste. Turning our attention to the open window, the shutters of which are shown at each side, we observe that here the painter has made a feature of great beauty and interest in his representation of the entry of Jesus

Christ into Jerusalem riding upon the ass surrounded with a multitude, the gate of the city seen at one side, and on the other the palm trees, in the branches of one of which may be noticed Zaccheus, who climbed up to get a better view and was addressed by Jesus in the well-known words. The painting of this scene and the landscape beyond is most remarkable for the perfect rendering of every detail on such a very small scale. Our great landscape painter Turner, when at Belvoir, particularly noticed the beauty of the landscape in this picture, and it was constantly admired by the Duke of Rutland, father of the present Duke, who took great delight in pointing out its great excellence with the remark that it was, he thought, by another hand, and not by Albert Dürer who painted the figures. However this may be, it is certainly most interesting both for the landscape at this early period of art and for the figures so minutely painted. We are enabled to fix this period by the date which is in very small figures upon the ornamental gilt metal work filling the upper part of the window—"Anno 1527," but without any sort of signature. This date had escaped notice until quite recently when the picture was taken down in the rehanging of the gallery in 1889. It is a discovery of interest, as it affords reliable evidence as to the authorship of the picture. Albert Dürer died in 1528; Lucas Van Leyden in 1533. There is no picture of the Last Supper by either of these painters, although the subject was engraved by both masters, but the composition in these does not agree with the picture before us in this collection. But there is an engraving which closely agrees with our picture; this is by Henry Goltzius, signed and dated 1585, which would be only fifty-eight years after the date of the picture. This engraving, which is in the gallery, may be compared with the picture. Now, in the list of the engravings by Goltzius, who engraved several plates from pictures by the Italian masters, this engraving is stated by Nagler in his *Kunstler-Lexicon* to be from a picture by Paolo Veronese. That this must be erroneous will be admitted by all who are acquainted with the works of that Venetian painter; besides this, there is the date upon the picture, 1527, proving that it was painted in the year before Paolo Veronese was born.

It is next to be observed that the style and manner of painting in this picture resemble the works of the Flemish school of the early 16th century, especially seen in the pictures by Bernard Van Orley. Now, this painter was certainly the most eminent artist of the Flemish school of his time, and he had taken the greatest pains to gain every advantage in the study of his art when a young man, by going to Rome at the time when Raphael was painting his great works for Julius II., and it is related that he was actually taught in the school under Raphael. (Van Orley was born in 1491 and died in 1542.) It is stated that he was engaged by Raphael to superintend the execution of his famous cartoons in tapestry at Arras. (*Histoire de la Peinture Flamande et Hollandaise*, by A. Michiels.) He painted altarpieces for churches at Brussels, and important pictures of the *Last Judgment* and the *Seven Acts of Mercy* in the cathedral at Antwerp, besides many others. Having stated these particulars of this painter, it will be interesting to know that there is in the large and important collection belonging to Sir Francis Cook at Richmond, Surrey, a small replica of this picture of *The Last Supper*, of about one-third the size, which is considered to be the work of Bernard Van Orley. This, however, is painted with much less care in the drawing of the heads, and is altogether of inferior quality compared with the picture in the Belvoir Gallery, but it suggests the mutual authorship of both by having the date "1531" in the very same part of the picture, being painted therefore four years after the large work and not by the hand of any copyist, who would have put the same date 1527 upon his work which he found on the original.

It remains to be said that a German critic, who visited Sir F. Cook's collection recently, pronounced the picture to be by one Peter Koeck, a pupil of Van Orley, who like him studied in Italy, returning to Brussels where he painted pictures for the churches, and was appointed painter to the Emperor Charles V., in whose service he died in 1550.

- 57 (New Library.) VANDYCK. *The Proceession of the Order of the Garter*. A sketch in oils, in umber touched with white. 11 in. by 5 1/4.

Horace Walpole says: "What had the Banqueting House been if completed! Vandyck was to have painted the sides with the history and procession of the Order of the Garter." The ceiling of the Banqueting House is decorated with paintings on canvas by Rubens, representing the apotheosis of James I., which were painted at Antwerp on commission from Charles I., in 1635, and sent to London.

VANDYCK himself proposed, through his friend Sir Kenelm Digby, who named it to the King, to paint the walls of the Banqueting House with these subjects for the sum of £8,000. But in consequence of the political troubles the commission was never given. Vandyck, who had been

knighted by the King, died soon after in his forty-third year in 1641, and was buried in Old St. Paul's near the tomb of John of Gaunt. Although his style of living was so luxurious and expensive he left property of about £20,000, which came to his daughter by his wife Maria Ruthven, granddaughter of the Ruthven Earl of Gowrie. This daughter married a merchant named Stepney, father of George Stepney the poet who was born in 1663.

61 MURILLO. *The Madonna and Child, with St. Anne, angels and cherubs.*

This picture and the companion picture, No 93, *The Adoration of the Magi*, though no doubt painted under the eye and according to the design of the famous Spanish master, were chiefly the work of his assistants, the heads being more or less painted by his own hand. This will be observed on comparing them with the fine Altar-piece in the chapel, which is altogether a much finer example, and entirely the work of the master, and it has fortunately been so well preserved both from the injuries of time and the more destructive attacks of the picture restorer. Both these pictures (61 and 93) have lost something of their beauty from over cleaning done many years ago, as well as from the repainting which always becomes necessary when the restorer discovers what mischief he has done. The figures in both are about life-size.

The Holy Family in a Landscape. Altar-piece in the Chapel. The Madonna is very beautiful in expression as she leans over the sacred children with her arms around them as they caress each other, the little St. John having his rustic cross and scroll and the lamb lying at his feet, while St. Joseph standing behind regards them with deep devotion in his fine countenance. The picture is full of that sweet naturalness, and fine sense of pictorial beauty, which, without any attempt at the lofty academic, characterize the style of Murillo, particularly in these smaller easel pictures. Had he taken the advice of his friend Velazquez the great portrait painter, and gone to Rome, he would probably have lost the originality and native artistic feeling which make his works more universally admired perhaps than those of any of the old masters.

Murillo often painted landscapes, and in this picture it is especially beautiful and in fine keeping with the subject, with the sombre foliage hanging above the group, the church seen in the peaceful valley, and the solemn mountains beyond. The figures are about life-size, the picture measuring, height, 66 inches; width, 42½. Dr. Waagen remarks:—"The picture in the Chapel I consider one of the finest by the master in all England. The expression of the heads has an elevation that Murillo seldom attained in such perfection: that of the Infant Saviour is as if he were transfigured. At the same time, what is most rare, the execution, is carried out in a warm reddish tone with equal solidity in every part."

The three pictures above noticed were purchased by Charles, 4th Duke of Rutland, from Lord Harrington, as is recorded in a note-book in his handwriting. But the exact sum paid is not stated, although it is stated that they were valued by Sir Joshua Reynolds, Mr. Cipriani, R.A., and Mr. R. Cosway, R.A., at £1,800. In *The History of Belvoir Castle*, by the Rev. Irwin Eller, 1841, the sum of £700 is named for each of the pictures by Murillo in the gallery.

It may be remarked, as a curious illustration of the general popular liking for the pictures of Murillo, that from two of his most celebrated pictures the principal figure was once cut out and stolen. The first instance was when the picture of *The Glorification of the Virgin* was taken as spoil of war by Marshal Soult from the altar of a church in Seville, from which the figure of the Virgin and Child had previously been cut out by the sword of one of his soldiers. The next occurred within the last fifteen years, when from the picture in Seville Cathedral of *The Infant Saviour appearing to St. Anthony* the figure of St. Anthony was cut out and stolen. This was carried to New York by the thief, who was soon detected in trying to sell it, and was eventually recovered and has been restored to the picture. The Soult picture remained for many years with the figures of the Virgin and Child supplied by a French artist from the engraving, and was always known as *La Vierge Coupée*. At the sale of the Soult collection in 1852 at Paris, this picture was bought by Sir Charles Eastlake for the late Lord Overstone, who happened to have purchased the missing part of the picture from a collection in England many years previously, and who was thus enabled to restore it to the picture now in the collection of Lord Wantage at Lockinge House, Berks.

65 BAROCCIO. *Holy Family.* This is one of the many very pleasing pictures of this painter to which Sir Joshua Reynolds applied the criticism "that his figures looked as if they fed on roses." His admiration for the beauty of Raphael, and his feeling for the sweet grace and colour of Correggio led him in vain to try a style uniting the excellences of those great masters. He

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died at Urbino, his birthplace, in 1612, aged eighty-four. With this picture by Baroccio may be noticed the little Carlo Dolci—84, *St. Francis*, and 85, *Holy Family*, by Schidone.

- 69 ALBERT DÜRER. Portrait of a man seated at a table. Life size, the face turned three quarters to his right. On wood; height, 33 inches; width, 24 inches.

Pictures by this famous master of the German School are so rare in private collections and even in the great public galleries, that this fine portrait possesses very great interest both as a work of art, and as it bears the well-known monogram of the painter and the date 1520 seen in the upper part of the panel in the spandril of a painted arch. The portrait is evidently that of some distinguished and learned person, probably a student also of works of art, as he holds in his hand a richly ornamented object of gold, which from having a tassel may be an official seal. The order, also of gold, suspended by a heavy gold chain from the neck, denotes his importance, as does also the black cap with a badge, and the rich dress in which the collar of the under garment is finely embroidered with gold. As Albert Dürer died in 1528 this portrait must have been painted when he was in his 49th year. It is in very perfect condition, and has all the appearance of being an authentic work of the master, in the idiosyncrasy of the portrait and the highly finished work in the details of the painting. Dr. Waagen remarks of this Portrait of a man in a broad-brimmed hat with an order round his neck—"Of very animated conception and light yellow flesh-tones. An admirably executed work of his earlier time."

- 77 HOLBEIN. *Portrait of KING HENRY VIII.* Full length, life-size, standing, full face. On canvas. Height, $84\frac{1}{2}$ inches; width, $56\frac{1}{2}$ inches. In a gray doublet embroidered or woven with gold, slashed, with puffs of white fine linen and lace at the sleeves and body, fastened with jewelled buttons. Surcoat of crimson velvet and gold embroidered, trimmed with sable fur. A large gold chain or collar, from the shoulder over the surcoat, mounted with jewels set in gold and enamel. A gold chain round the neck with letter H, with a pendant circular gold case without any device. White hose, with the Garter on the left leg. The shoes of soft white leather, slashed, showing the stocking, with thick brown soles. The figure, broad shouldered and stout; the legs widely apart, and firmly placed on the ground. The attitude very dignified and self-possessed; the right hand holding white gloves and the left the gold chain of the dagger. The cap is of black velvet embroidered with gold and silver, with white feather. The face is fat with a double chin, the complexion clear and fresh, with some redness in the cheeks. Very slight shadow by the nose. The eyes are brownish gray. The mouth small, with the lips firmly closed. The beard is light brown, cut close on the cheeks, and growing thinly on the chin; the moustache small and not hiding the mouth. The hair of the head is cut close and not gray. The whole of the dress and ornaments is most elaborately painted and gilt, and in excellent effect of light and colour, being in an absolutely perfect state of preservation. The background of the picture is an interior of a grand tapestried chamber, the floor of which is ornamented with wood inlaid work, and partly covered with a rich-coloured Turkey carpet upon which the king stands. The lighting of the picture is high and from the front, thus casting little shadow from the prominent features.

This superb portrait of the king whose reign of nearly thirty-eight years is so memorable in English History for important events in matters of religion and politics, may be considered the best of all the existing full length portraits.

Of the others of this type, one is in the collection of Lord Leconfield at Petworth, another belonged to the late Mr. Danby Seymour, a third is in Trinity College, Cambridge. All these are considered to be taken from the picture painted by Holbein for the king, of Henry with his father Henry VII., his mother Elizabeth of York, and his Queen Jane Seymour; and which was in the Palace of Whitehall destroyed by fire in January, 1698. Part of the cartoon Holbein painted in Indian ink heightened with white, life-size figures of King Henry VII. and Henry VIII. standing together, has long been in the collection of the Duke of Devonshire at Chatsworth, and was recently seen in the Tudor Exhibition in London, is regarded as that from which the picture was painted. In this the head of Henry VIII. is seen turned to three-quarters: the only authentic portrait in three-quarter attitude of the head, is a small one less than life-size, in Lord Spencer's collection at Althorp. The date of this cartoon is given as 1536-7. A small copy of the whole picture was fortunately made thirty years before the fire, by order of Charles II., which is preserved in the Hampton Court Palace collection, painted by Van Leemput, and engraved by G. Vertue.

In the Tudor Exhibition (1890) there were no less than 14 life-size portraits of Henry VIII., all but one in full face; but of these only one was a whole length figure standing. This was the portrait belonging to Trinity College, Cambridge, which resembles the portrait in this gallery, but is very inferior to it in every respect. It was this Trinity College portrait that Horace Walpole mentions in his *Anecdotes of Painting*, and says, "it has 'HE fecit' upon it and was probably a copy by Lucas de Heere." But what is more interesting to us in considering the picture before us is that Walpole goes on to mention another whole length picture of Henry VIII. which was at Lord Torrington's at Whitehall. Now this was no doubt our picture, for we know by a memorandum in the handwriting of the Duke of Rutland that it was purchased by him at the sale of Lord Torrington's pictures. Although he does not state it was at Whitehall, nor does he give the date, he states the price he paid for the portrait of Henry VIII. by Holbein at Lord Torrington's sale, to be 201 guineas. This memorandum is confirmed and the date of the purchase is supplied by referring to the *History of Art Sales* (Redford, 1888), under the head of Holbein's works. The sale is there recorded in the year 1787, of a Portrait of Henry VIII., whole length, £211, the name of the vendor not stated, but the buyer is "Miller." The price recorded here is precisely that named in the memorandum, and this alone would suffice to identify the picture.

As to pronouncing positively who was the painter of this fine picture it would be difficult, since, besides Holbein, there was Luke Hornebolt who was engaged as painter by Henry VIII., contemporary with Holbein, and who died in 1544 the year after Holbein died. Other eminent portrait painters of the time were Joannes Corvus or Jan Rave of Bruges, who came to England 1512-1544; Guillim Streets, who painted the portrait of Edward VI.; Lucas de Heere, who painted fine portraits of Queen Mary and Queen Elizabeth, and who may have been in England before that time; and Sir Antonio More, who was sent to England by the Emperor Charles V. to paint Queen Mary, and remained to paint many portraits, notably the fine one of Sir Thomas Gresham in Mercers' Hall, London, and another of him in the National Portrait Gallery.

Dr. Waagen says of this *Portrait of HENRY VIII.*—"Although painted on canvas this picture is of such truth, delicacy, and transparency, that I consider it an original."

78 GERARD DOU. *The Birdcage*. Panel, arched top, height, 9½ inches, width, 6 inches.

This is an exceedingly beautiful example of the master who surpasses all the painters of the Dutch School in the wonderful delicacy of his painting and the harmonious colouring of his pictures. These are generally small figure subjects of a domestic character, with interiors in which the various objects of furniture and ornament are minutely finished, as in this picture, while the rich transparent tone of the painting of the apartment adds much to the beauty of the little picture. The subject has been described simply as a boy and girl looking at birds in a cage; but it has much more meaning than this. The boy is looking up at the bird in the cage with an expression of boyish delight at having caught the bird with the bird-limed reed or twig he holds in his hand, while his companion, who may be his sister but who looks old enough to be his mother, lays her hand gently on his shoulder and seems to be interceding for the poor little prisoner to be let fly again. But the face of the young birdcatcher, though he is touched for a moment by the appeal, tells us he will not part with his prize, and is more likely to set another trap with the pitcher and twig. The boy's face is really marvellous in the painting of his mobile features. This picture was purchased for the Duke Charles at Brussels about 1780-87 for £350. It was protected with a glass in 1890.

Though Gerard Dou was a student when only fifteen years old under Rembrandt for three years at Amsterdam, he never painted any large works in the style of that great master. But he learnt the value of Rembrandt's method of producing fine effect in light and shade with transparency and rich depth of tone. The elder Mieris, and Gabriel Metsu were distinguished pupils of his. His portrait, painted by himself, half-length holding his smoking pipe, is in the National Gallery, an oval panel only 7½ in. by 5¾ in. Another, holding his palette, standing half length near an easel, is in the Louvre. Another, playing the violin, is in the Bridgewater Gallery (Lord Ellesmere's).

84 CARLO DOLCI. *St. Francis*. This and the larger picture of the Madonna and Child (90) are examples of a painter who was in former days a great favourite with the connoisseurs for the sweet religious expression in the countenances of his Saints and Madonnas, and the beautiful painting of his pictures. But he has of late been more correctly estimated as a painter with

feeling and high technical abilities, but with a mannerism that made his pictures mere repetitions. Other pictures which serve to show the decadence of Italian painting in the 17th century may be noticed in No. 97. LUCA GIORDANO, *Flight into Egypt*. This painter who was such a prodigious worker that he was called "Luca fa presto," was employed largely by Pietro da Cortona (P. Berrettini), a painter of similar pretensions and equally prolific in the great number of his works. 29. B. MANFREDI. *Gamblers and Woman* is another good example of the facile picturesque works of the late Italian schools, of which No. 71, also by Manfredi, has been attributed by Dr. Waagen to M. A. Caravaggio.

85 BARTOLOMEO SCHIDONE. *Holy Family*.

This is a very charming little picture by a master who is not common. This bears a cartel signed with the name of the painter. He painted at Modena some thirty years after the death of Correggio, whose style he emulated; and he acquired so much technical mastery, that his best pictures have been sometimes attributed to the great master of Parma. With this picture it is instructive to compare the little picture, No. 73, *A Holy Family*, on copper attributed to Correggio, of which Dr. Waagen says:—"A pretty little picture ascribed to Correggio, but by a somewhat later master."

86 ROBERT WALKER. Portrait of himself, life-size, standing, half-length, the face turned to his right looking out of the picture; holding a paper or drawing.

This is an excellent portrait of an English artist, who must have been an able painter to have made so good a copy of Titian's *Venus*, that it was purchased by Charles I., and highly prized by him. He had apartments assigned to him in Arundel House in the Strand, London, after the death of the Earl of Arundel the famous amateur of art and collector, where also Hollar the celebrated engraver had worked under the encouragement of Lord Arundel, who discovered him and brought him to England. Walker was contemporary with Vandyck, and no doubt derived much from observing the work of that great portrait painter. He had a rival in William Dobson, who painted for Charles I., and was attached to his court at Oxford, while Walker took up with the Parliamentarians and painted several good portraits of Cromwell. One of these, in armour with a boy by his side fastening a scarf, and a battle in the background, is in the National Portrait Gallery; and a similar one is in Lord Spencer's collection at Althorp, which is engraved in Lodge's portraits.

There is a similar portrait to this of Walker, also by himself, in the National Portrait Gallery; another is in the Hampton Court collection, and another having the figure of a statue of Mercury introduced, is in the University Gallery at Oxford. Walker died in Arundel House in 1660, but nothing is known of his birth and parentage.

87 ANGELO BRONZINO. Portrait of BENVENUTO CELLINI. Three-quarter face to his right. Standing, to waist, life-size; on wood.

This fine portrait of the most celebrated sculptor and metal worker of the Italian Renaissance is very interesting as being by the hand of Bronzino, who was his contemporary. It was no doubt done *con amore* by the brother artist, as it represents the famous sculptor in his working dress which he wore when engaged upon the modelling or casting of his great works in bronze, such as the *Perseus*, of which he has given his own most graphic descriptions in the autobiography he wrote. He is represented in this portrait at about the age of thirty-five or less, with thick dark-brown hair and eyes, a handsome oval face completely Italian in character, and a thoroughly artistic head. Portraits of Benvenuto Cellini are rarely met with, and this one is exceedingly perfect, having never come under the hands of the picture restorer.

104 JANSSEN. (Cornelius Johnson van Ceulen.) Portrait of the EARL OF SOUTHAMPTON. Full-length life-size, standing in a room, towers seen at the side. In robes of the Garter, full face, the head uncovered. On panel.

This is a very interesting and fine portrait of Henry Wriothesley, third Earl of Southampton, one of the most accomplished statesmen and men of taste in the reign of Queen Elizabeth, and especially remembered as the friend of Shakespeare, who dedicated to him his first poem, *Venus and Adonis*, in 1593, and his *Lucrece* in the following year. At this time Lord Southampton was a young man of twenty at college, and Shakespeare twenty-nine. It is related by Rowe that "he was assured of a story handed down by Sir William D'Avenant, who was probably well acquainted with Shakespeare's affairs, that Lord Southampton at one time gave him a thousand pounds to enable him to go through with a purchase which he heard he had a mind to." This said purchase was probably his share of the expense in building the

Globe Theatre. Sir W. D'Avenant was only ten years old when Shakespeare died in 1616, but he has probably given the tradition correctly, having often heard it spoken of. This Lord Southampton was an intimate friend of Roger, 5th Earl of Rutland, and there is a very interesting reference to their mutual love for the drama in a letter of Rowland Whyte to Sir Robert Sidney, dated Oct. 11, 1599 (*Sidney Papers*):—"My Lord Southampton and Lord Rutland come not to the Court: the one doth but very seldom: they pass away the time in London, merely in going to plays every day." It will be remembered that it was about this time that Lord Rutland and Lord Southampton were, as friends of the Earl of Essex, implicated in his rash attempt of 1601 for which he was beheaded, both being sent to the Tower, and Lord Rutland being released on payment of the enormous fine of £10,000. Lord Southampton died in 1624. There is a half-length of Lord Southampton by M. J. Mireveldt in the National Portrait Gallery.

115 PORTRAIT of LADY SOUTHAMPTON, wife of the 3rd Earl. By JANSSEN. Full-length, life-size, standing.

She was called "the fair Mrs. Vernon" by Rowland Whyte in the *Sidney Papers*, and was fourth daughter of John Vernon of Hodnet, Salop, and niece of Walter Devereux, Earl of Essex. She survived her husband many years.



REFERENCE NOTES.

1. Among the old drawings are many excellent examples of the great Italian masters. They were framed by direction of the late Duke Charles Cecil John at the suggestion of Sir Francis Grant, P.R.A., and are hung round the Billiard Room.

2. It may be concluded that the Duke, like most of the nobility of that day when the taste for the works of the old masters revived, used to go to the picture auctions at Cock's in the Piazza, Covent Garden, where Sir Joshua Reynolds, himself a collector of pictures, often went in the afternoon. He may have met Sir Joshua there, but this would have been before the great painter had made his name, as it was not till 1752 that he set up his studio in London, while it was sixteen years afterwards that he was chosen first President of the Royal Academy, in 1768.

3. It is stated in Dibdin's *Northern Tour* that the Duke of Rutland contended at Christie's auction rooms for this picture of *The Nativity*. This would refer to the time when the other pictures painted in oils, to be executed in stained glass for the window, were sold in the collection of The Marchioness of Thomond's collection in 1821 after her death. But this is obviously an error, as the picture had been burnt some five years previously. Sir Joshua took his idea of *The Nativity* from the great picture of the subject by CORREGGIO, known as the *Notte*, in the Dresden Gallery, in making the Sacred Infant the source of light in his picture.

4. In the list of the pictures by Sir Joshua so lost (see Eller's *History of Belvoir Castle*) we find the full-length portraits of Duke Charles and the Duchess Mary Isabella, which cost 200 guineas each and were valued and insured at this sum. *The Infant Jupiter* cost 100 guineas; this was probably a replica of the picture he painted as a commission from the Empress Catherine of Russia, which is in the collection of The Hermitage, St. Petersburg. *The Calling of Samuel*, 100 guineas. *Lord Charles, Robert, and William Manners with a Spaniel Dog*, 200 guineas. *Lord Granby, Lady Elizabeth, and Lady Catherine Manners*, 200 guineas. *Lord Chatham*, 200 guineas. *The Marquis of Granby, Hussar and Horse*, 200 guineas. *Lady Granby*, 100 guineas. *The Duchess of Beaufort*, 200 guineas. *Sir Joshua's own portrait*, 30 guineas, insured for 100 guineas. *Kitty Fisher*, 150 guineas. *A Venetian Boy*, 50 guineas, insured for 100 guineas. *Lord Mansfield*, 50 guineas. Besides these pictures by SIR JOSHUA there were upwards of seventy pictures by the old masters and others. Amongst these were several pictures of interest to which the valuation is affixed—as CIGNANI, *Holy Family*, 60 guineas. D. MYTENS, *The Earl of Pembroke*, 60 guineas. VANDYCK, *Lord Chaworth*, 200 guineas. FRANK HALS, *Lady and Gentleman*, whole lengths, with *View of Antwerp*, 100 guineas. CARLO MARATTI, *Assumption of the Virgin*, 200 guineas. RUBENS, *Apotheosis of Psyche*, 100 guineas. *Maid of Orleans*, 60 guineas, insured for 150 guineas. REMBRANDT, *Descent from the Cross*, small, 100 guineas. VELAZQUEZ, *Pope Innocent X.*, 150 guineas. OLD STONE, *Charles I. on Horseback*, after Vandyck; large, 150 guineas. TITIAN, *Portrait of a Woman*, 30 guineas, insured for 100 guineas. SALVATOR ROSA, *The Monster*, 1000 guineas. M. A. CARAVAGGIO, *The Gamester*, 150 guineas. B. WEST, P.R.A., *William d'Albini and his Three Daughters*, 150 guineas. N. POUSSIN, *The Preparation of the Passover*, 350 guineas. The total amount of the valuation of the pictures burnt was £11,285 8s. *by 4th Duke for £130 (24)*

5. This picture of *The Melton Breakfast* was painted for the late Mr. Gilmour by Sir Francis Grant in 1837, and differs from the well-known engraved picture in having two other portraits of Scotch friends of his, whose names are inscribed on the frame. The names of the party are the Earl of Eglinton, Mr. Massey Stanley, the Earl of Wilton, Count Matusewitz, Lord Gardner, Mr. W. Little Gilmour, Mr. Lyne Stephens, Sir Frederick Johnstone, Lord Rokeby, Lord Forester, Lord Kinnaird, Mr. Rowland Errington, Lord Macdonald. The picture which was engraved by Charles G. Lewis, belonged to Rowland Errington, Esq. (Quorn Hounds) in 1839.

6. Another interesting sporting picture represents the Duke of Rutland, father of the present Duke, galloping after the Belvoir pack, with the late Lord Robert Manners and his brother Lord Charles, painted by J. E. Ferneley, who exhibited at the R.A. from 1818—1849, and died 1860, æt. 81.

7. The picture of the Belvoir Pack, by Sir Francis Grant is most remarkable as an example of animal portraiture in horses and hounds. Every one of the hounds is so true to doggy features and character, that each one could be named by the old huntsman Goosey, and his two whips, Will Goodall and Robinson, whose portraits with their horses are equally good. Such a truthful picture, is not only interesting as a work of art, it will always have a special interest in the annals of The Belvoir Hunt, as a historic record of fifty years ago.





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